

## Preview

Tuesday Feb 9, 18.00 - 20.00  
Designing Future Timescapes:  
From sociology to kinetic  
architecture

The recognition of time as an essential dimension of design practice is relatively new. In the light of the approaches of sociologist of time Barbara Adam and architect Philip Beesley, this session will explore what kind of time we are inserting while designing: how does a design unfold in time, at which pace and rhythm, and through which typology and patterns of movement?

With:

### PHILIP BEESLEY

Visual artist, architect and director of Living Architecture Systems Group and Riverside Architectural Press, professor at the School of Architecture, University of Waterloo, CA

### BARBARA ADAM

Sociologist and founding editor of the transdisciplinary journal Time & Society, Emerita Professor at the Cardiff School of Social Sciences

Philip Beesley at work



Cover image Wheatfield – A Confrontation, Agnes Denes, 1982



## Colophon

Façonner l'Avenir est réalisé dans le cadre de la Chaire Innovation et Savoir-faire soutenue par la Fondation Bettencourt Schueller. Un grand merci à tous les intervenants et étudiants, à l'ensemble des services techniques et administratifs de l'École, à Marie Descourtieux et La Générale.

Forging the Future is realised in the context of the Innovation and Know-How Chair supported by the Fondation Bettencourt Schueller. Many thanks to all guests and students, the technical and administrative services of the school, to Marie Descourtieux et La Générale.

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08

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2016

### En Temps et Lieu: Le temps comme variable tangible au sein de pratiques créatives durables

Temps donné ou temps propre, temps partagés et révoltés, temps vécu et temps dédoublé : "En Temps et Lieu", expression qui fait référence au moment et à l'endroit le plus approprié pour une action, a pour ambition de faire dialoguer recherche et savoir-faire scientifique et artistique afin de dépister les indicateurs temporels à même de soutenir le processus actuel de transition et de prise de conscience écologique. Alternant interventions issues de l'art, du design et des sciences, cette troisième édition du cycle Façonner l'Avenir prend la forme d'une semaine intensive d'ateliers et de conférences tables rondes interrogeant le rôle que joue la variable du temps au sein de pratiques durables de création contemporaine en lien avec la société, la matérialité et la (science-)fiction.

Coordonné par les secteurs Design Textile & Matière, Design Objet, Design Graphique Multi Media et Ensadlab de l'École Nationale Supérieure des Arts Décoratifs de Paris, le cycle Façonner L'Avenir a pu voir le jour grâce au soutien de la Chaire Innovation & Savoir-faire de la Fondation Bettencourt Schueller. Le cycle fait partie intégrante du cursus des 4<sup>e</sup> années afin d'initier les étudiants à une démarche d'innovation et de recherche ancrée dans la pratique de l'art et du design.

### In Time and Place: Investigating the tangible variable of temporality within sustainable creative practices

Given time or natural time, shared and revolted times, embodied and duplicated time: « In Time and Place » is an expression, which refers to the most adequate time and place for a given action. It points to the cycle's ambition to enable a dialogue between scientific and artistic research and know-how in order to articulate the temporal factors able to support the current ecological transition and awareness process. Alternating interventions from the fields of art, design and science, this third edition of the cycle Forging the Future takes the form of an intensive week of workshops and round table conferences that question the role that temporality plays within sustainable creative practices (architecture, art, design). It does so in relation to society, materiality and (science-)fiction.

The cycle is a coordinated effort of the departments Design Textile & Matière, Design Objet and Graphic Design / Multi Media and Ensadlab; it is generously supported by the Chaire Innovation & Savoir-faire (Innovation & Know-how Chair) of the Fondation Bettencourt Schueller. It is integrated in the 4th year curriculum in order to introduce students to a research and innovation based practice that is rooted in art and design.

## Programme / Program

### 09.30 Workshop | In Time and Place: New technologies for local resources

Week-long workshop reserved for students.

This english speaking workshop will explore the potential of "Transition Design" in the neighbourhood of Montreuil; a design that "focusses on the need for cosmopolitan localism, a lifestyle that is place-based and regional, yet global in its awareness and exchange of information and technologies." In collaboration with the Écofablab of Montreuil, we will design solutions for the needs of the neighbourhood, researching local waste materials and economies; envisioning the Ecofablab, and digital technologies, as production means for our prototypes.

Don't Run Beta, Eugenia Morpurgo & Juan Montero, 2013



Guided by:

### EUGENIA MORPURGO

Eugenia Morpurgo is an Italian designer researching new production processes and working in the field of digital crafts. In 2009 she graduated from the Industrial design course of the IUAV University of Venice. Afterwards, she moved to The Netherlands to attend the master in Social Design at the Design Academy Eindhoven. In parallel to her studies, she took part in the research program on craft and development Atelier Rwanda, based in Kigali, Rwanda. Since September 2014 she is Lecturer of Production Technologies and Systems at Free University of Bozen - Bolzano, Italy. Currently she lives in Paris and works as an independent designer on social design and research projects, commissioned by several

cultural institutions, leading workshops in the international network of Fablabs.

### 09:30 Atelier | En Temps et Lieu: Architectures transitoires

Atelier à la semaine réservés aux étudiants. En partenariat avec La Générale.

Atelier en français avec pour objet la construction grandeur nature d'architectures transitoires (habitats temporaires). L'atelier aura lieu in situ, 24/24 à La Générale. « Une architecture transitoire est un logement fixe destiné à être habité durant une période restreinte puis abandonné. Elle se dissocie de modules nomades tels que les yourtes, caravanes ou baraquements militaires en cela qu'elle n'est pas transportée d'un point à un autre par ses habitants mais construite sur le site avec les ressources qui lui sont associées. (...) Il s'agit d'observer en bâtissant. À chaque nouvelle implantation, l'expérience et la faculté de saisir toutes les opportunités sont les seuls bagages nécessaires. » - Laurent Tixador, artiste et activiste, est à l'initiative de Architectures Transitoires, une recherche in situ et participative qui se décline à long terme, au cours de stages immersifs attirant des personnes diverses aux intérêts communs. Cet atelier s'inscrira dans la durée de la semaine, afin de se laisser porter par le temps et par les matériaux, les découvertes et les opportunités; le temps devient ici paramètre de production. Qu'est-ce qu'un logement imaginé, vécu, construit et démonté en l'espace de cinq jours?

Laurent Tixador



Guidé par:

### LAURENT TIXADOR

Laurent Tixador est né en 1965 à Colmar, il

vit et travaille actuellement à Nantes. Depuis 2001, Laurent Tixador participe régulièrement à des expositions monographiques et collectives, en France et à l'étranger (CAPC, MAC Marseille, Espace Paul Ricard, Confort Moderne, Frac Réunion, Biennale de Belleville 2014). En 2013, il est lauréat du Prix COAL Art et Environnement. Laurent Tixador se distingue par des actions où il se met à l'épreuve de situations aussi extrêmes que décalées. Aventurier de l'art, ses projets ont un propos utopique et ses actions sont souvent extrêmes, il a ainsi entrepris plusieurs expéditions au Groenland, avant de devenir le premier artiste à atteindre le pôle Nord.

### 18.00 - 20.00 Conference | Time within the Process of Transition: Durable practices and constraints

Conference in English open to all sectors. Organised and moderated by Anna Bernagozzi.

The session will focus on the element of time within a process of ecological, economical and social transition. The three speakers will highlight three fundamental ingredients of this delicate transition moment in time: the powerful and disruptive ideas of the philosopher Timothy Morton, the inspiring and highly human creative forms described by the writer and theatre maker Lucy Neal and the more concrete but sensitive stories analysed by Philippe Schiesser. Timothy Morton will clarify his concept of 'hyperobjects' and how these not only become visible during our time of ecological crisis, but are also capable of alerting humans to the ecological dilemmas by defining the age in which they live. Lucy Neal, activist in the grassroots Transition movement, will focus on her investigation on the role of creativity and imagination in inventing new ways of living. Philippe Schiesser, also active in the transition movement in the city of Montreuil, will share his experience on how to create a more sustainable community capable of sharing resources, material and knowledge on different scales by using, among others, sharable technologies and setting up fab labs.

With:

### TIMOTHY MORTON

Philosopher, author of *Hyperobjects: Philosophy and Ecology after the End of the World* and Rita Shea Guffey Chair at Rice University

*Global warming is perhaps the most dramatic example of 'hyperobjects'— entities of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place.*

### LUCY NEAL

Instigator, theatre maker and educator, member of the Transition Towns Movement

*What would a practice look like that was daily and carried with it an intention to bring about change in the world? That allowed the stories and the narratives we bring from our lives and the way we see the world together with others, that affected change, and that was ultimately a creative practice?*

### PHILIPPE SCHIESSER

Founder and director of the sustainable design consultancy Écoeff, president of APÉDÈC, the Eco Design Fablab in Montreuil, professor at the University of Cergy Pontoise, department of Geosciences and Environment

*Situé au coeur du futur plus grand éco-quartier européen et à proximité de la zone agri-culturelle des murs à pêches, Mozinor est le laboratoire non seulement historique d'une mutation urbaine mais également le creuset d'une nouvelle vision de la ville, de l'activité économique et de la préservation de l'environnement.*

## Resources (version française en ligne)

### Time and time again

The idea of time is familiar, yet it is hard to come to grips with. Therefore I prefer the phlegmatic definition from physics: time is what a clock reads. However, there is more to be said when time is considered from this area of knowledge. Some of it may be counterintuitive. The first thing is: time is an emerging phenomenon, a consequence of things that happen. Before the Big Bang there was no time, since nothing happened. On the website item *L'espace Temps ou la miche de pain* it says that Newton envisioned time as a "donnée universelle", which is correct, in the sense that Newton was wrong. With Einstein things are a bit more complicated than the jump from "s'écouler à ritmes différents" to "expériences individuelles". Time does not adapt to different rhythms. Rather it defines rhythm and elongates with increasing speed. This is a scientific fact. If, for instance in Paris, you take two very precise synchronous clocks and put one on an jet airplane and fly it to Sidney and back you will be able to measure that the clock that made the trip is lagging behind the clock that stayed home. That is the implication of relativity. On a high-speed trip to Mars and back, the difference between the clocks may become considerable. Einstein's genius has been the unveiling of measurable natural phenomena that you cannot perceive.

It is true, on the other hand, that the experience of time is an illusion. It depends on many things. One of those is age. This is a consequence of life turning from experiencing the new, into something that you can do intuitively. You do stuff while thinking about other things and time flies. When you don't do anything, being bored stiff on your flight to Mars, time takes ages. - Ed van Hinte

### SciFi

Estimating the unknown future automatically we run into Science Fiction. My first remark is an intelligent observation of my favourite writer Douglas Adams who wrote: "Time travel, by its very nature, was invented in all periods". There is an interesting exchange of visions between science fiction and real technological development. Apparently scientists need films and images to be triggered to research certain phenomena. The similarity between space travel and science fiction (see special effects pioneer Pavel Klushantsev) and between certain aspects of nanotechnology and science fiction is striking. This observation does by no means imply that all techno fiction will turn techno real. Personally I think Ray Kurzweil is both very intelligent and very naive about what defines intelligence. Kurzweil predicts a transhuman future, after the "singularity" in 2029 when computer intelligence will have surpassed human intelligence. He envisions immortal intelligence existing in artificial hardware and even swallows pills to make it to this once in a lifetime opportunity for his spirit. He ignores the fact that because intelligence is in continuous sophisticated bodily interaction with the world, and depends on this. Intelligence is life. It is not some kind of insulated, advanced memory device. - Ed van Hinte

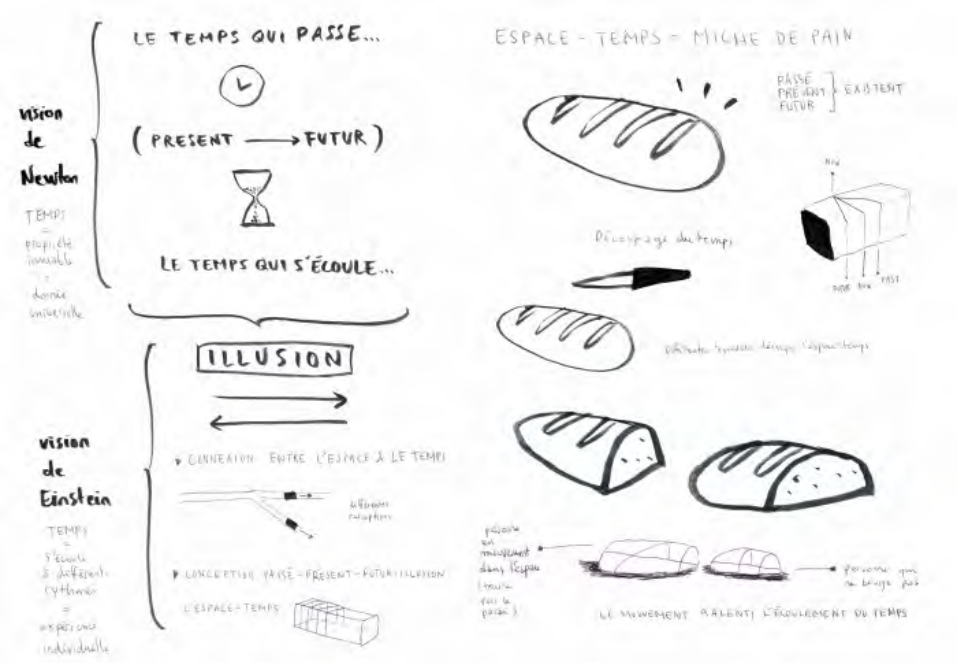
## Resources (version française en ligne)

### Value

Design involves value. Traditionally the work of a designer is regarded from an economical perspective. She or he is supposed to create added value, up to the moment in time when the product at hand is ready. Then it is produced and sold. Consequently value loses concern. This is the typical sell more sell faster business model. Designers often are not aware that they operate within the constraints of this very model. To enhance the probability of future health and convenience we need to adjust the way in which we address value. With the insight that it is a complex parameter, to which design can only partly contribute, the effort should be in cultivating value rather than adding it. Value needs support in time. Nothing is ever finished. As a matter of fact neither are business plans. This is what 'La toupie des valeurs' illustrates. It needs effort to be kept upright. - Ed van Hinte

### L'Avenir

*Façonner l'avenir* entails dealing with la toupie. It requires preparation to be able to adapt to changing circumstances. It needs to be prepared for evolution. It occurs to me that both workshops focus on reuse and redefinition of what there is. Currently this is a common concern among designers. I would like to see more positive involvement in future opportunities. *In time and place* is oriented towards the local and to waste materials that can be provided with a new purpose through the means of fablab. If the workshop is to address the future there is also potential in exploring new global opportunities for information and production technologies and new concepts to cultivate value in objects, labour and social scenarios. Fablab is just a stage. Clearing up the now is a chore. Exploring future opportunities is urgent and inspirational. *En temps et lieu* as I understand it, is a sequence of group interventions from which transition will emerge. This means that it concerns "des séquences de mainténants". There may be extra opportunities in interventions that foresee future circumstances, thereby creating possibilities "après temps et lieu": survival beyond the people currently involved and also beyond the current cultural context. Let it spin. - Ed van Hinte



Time Festival Gent, 2000-2009 (B)



Test de sérigraphie pour les affiches, Sarah Garcin



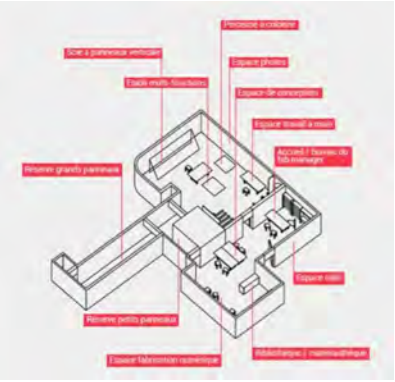
Une des deux girafes de matériel dont l'on dispose au garage pour l'atelier de Laurent (Image Nicolas Verschaeve)



Eugenia Morpurgo



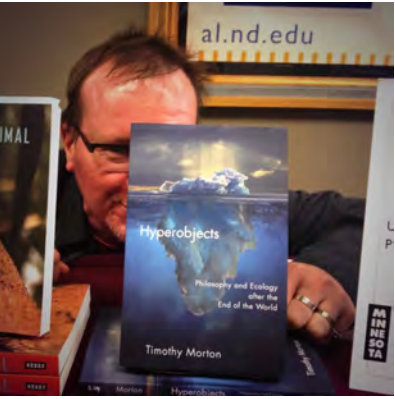
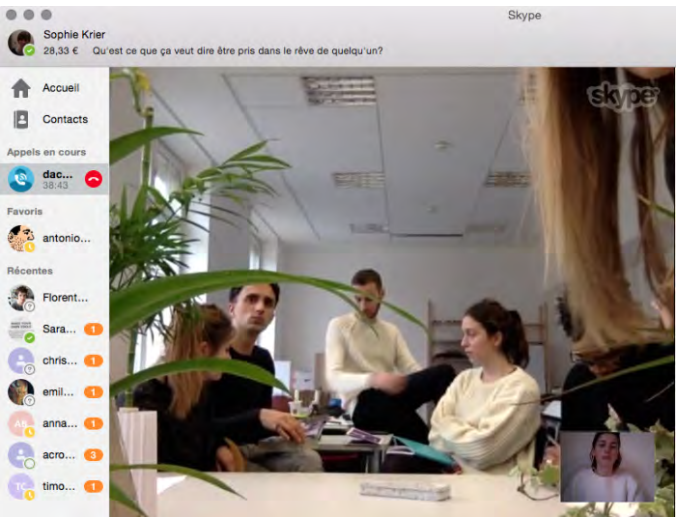
Ed van Hinte, Chroniqueur / day to day columnist



Plan de l'éco fablab de Mozinor, Montreuil



Happy Museum Project, Butler, Neal, Jennings, Barnett & Quinn, 2011



Timothy Morton with his book Hyperobjects, 2013